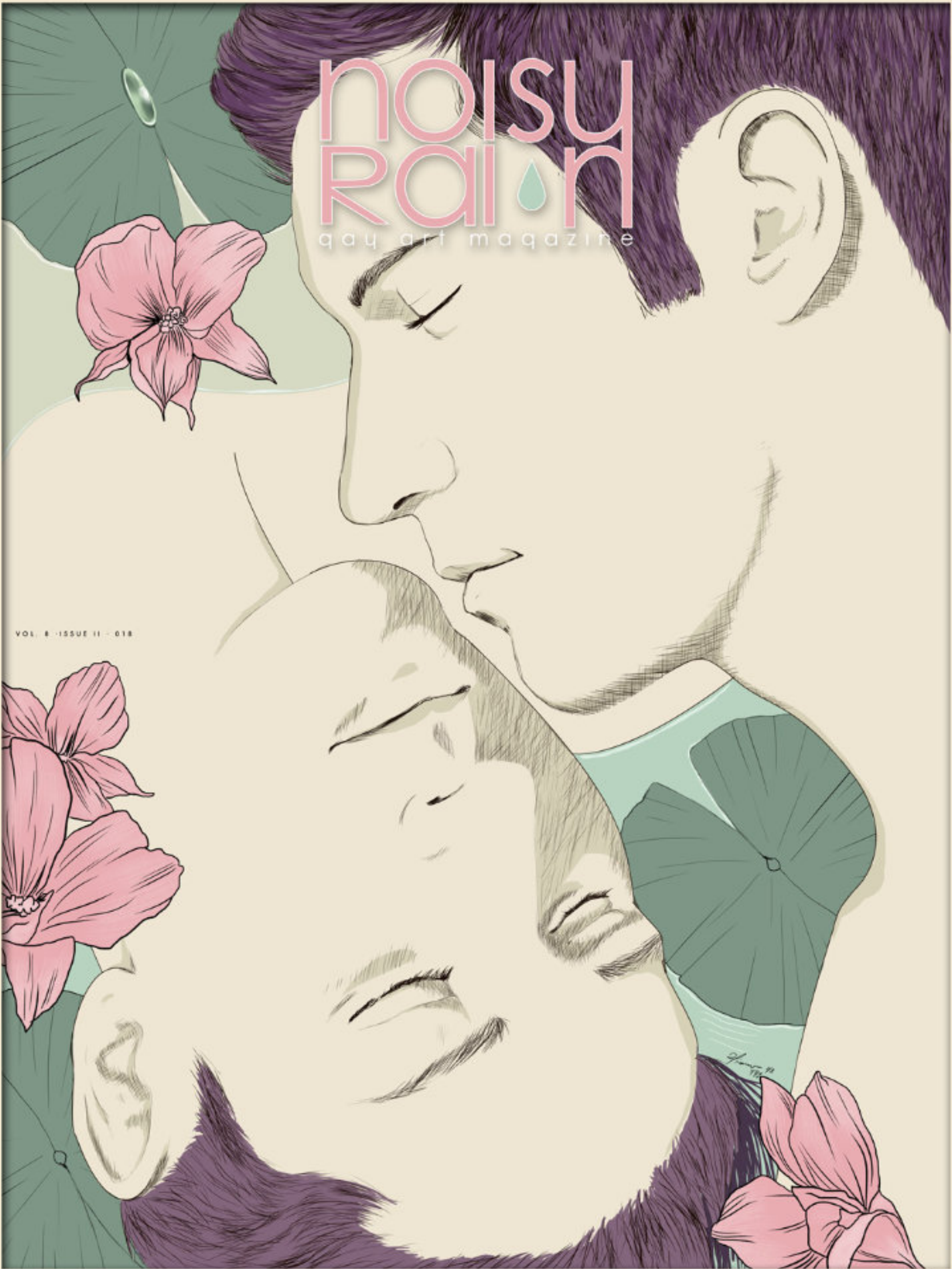


# noisy rain

gay art magazine

VOL. 8 · ISSUE 11 · 018

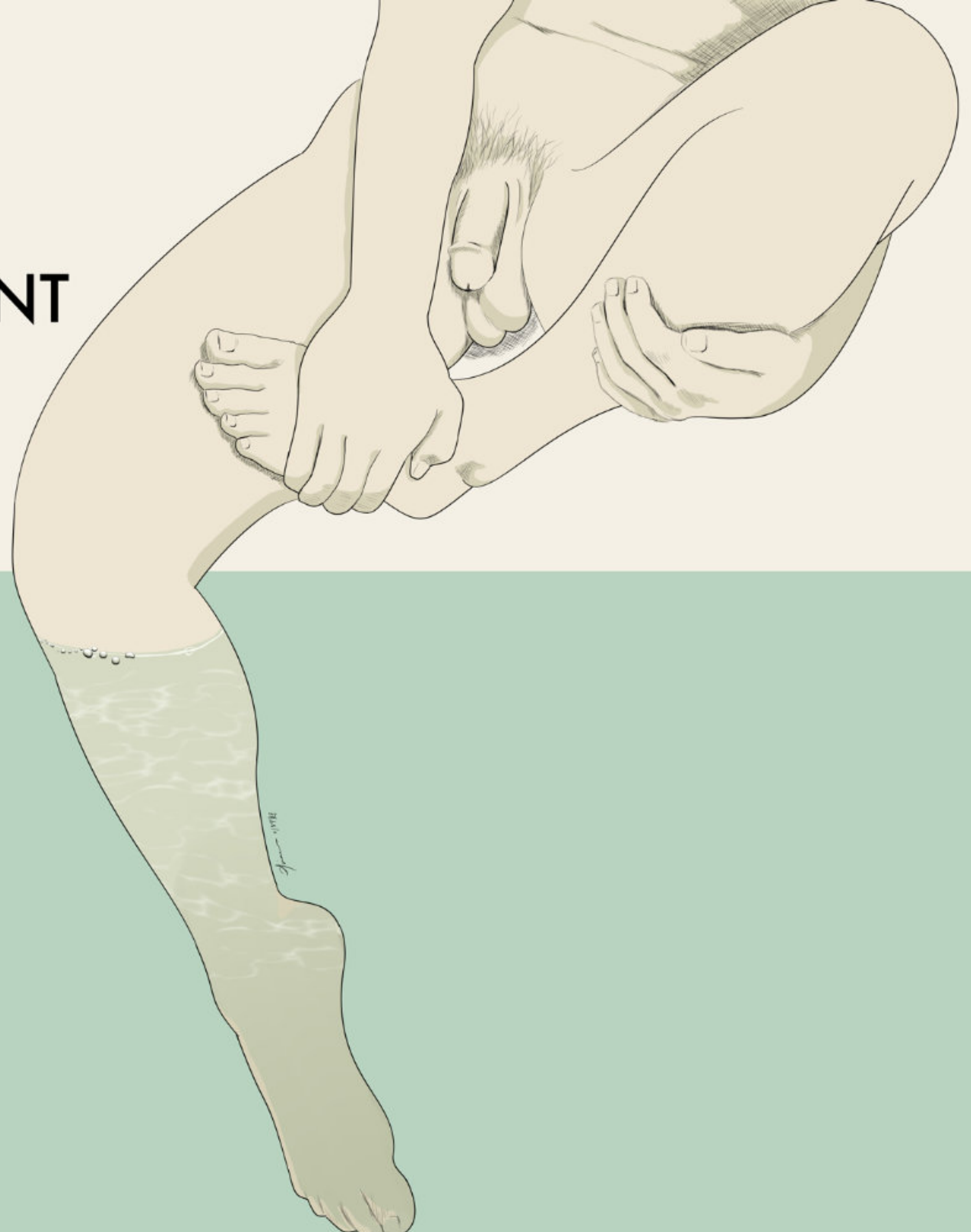


noisy  
rain  
gay art magazine





**FRANCESCO BERTI  
GLENN IBBITSON  
LOÏC LE PHOQUE FRINGANT  
MICHAEL ROSEY**



VOL. 8 · ISSUE II · 018

EDITOR & LOGOS + ART: E. HIRANO  
IG @HIRANOART



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FRANCESCO  
BERTI

bodies & goodbyes











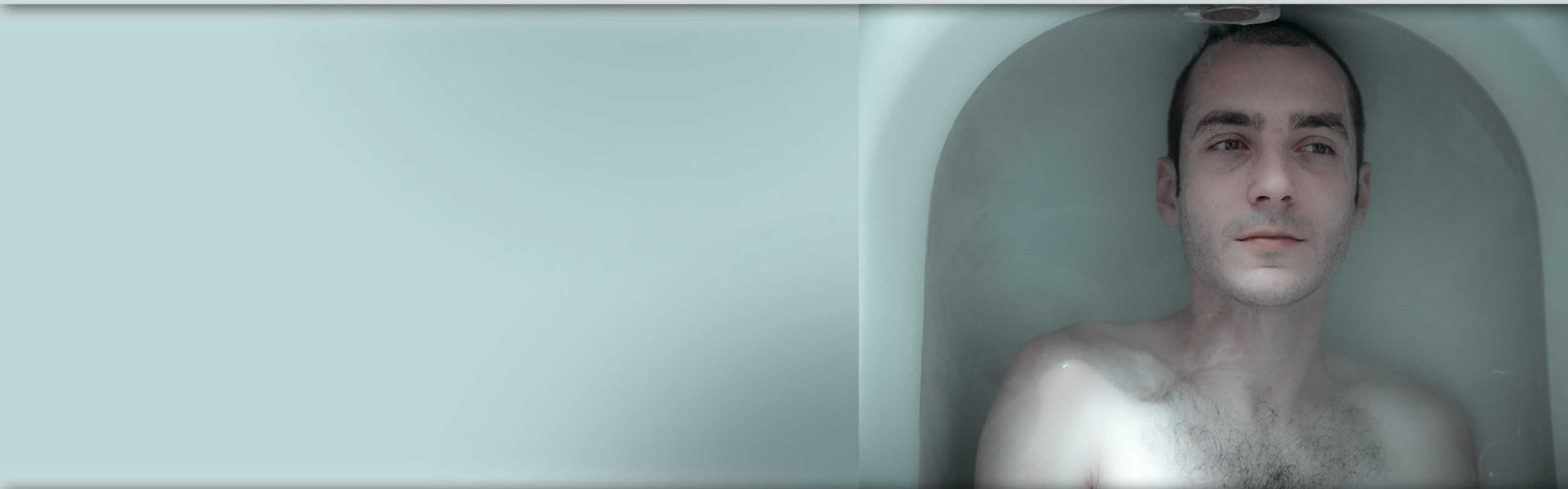












My love for photography started years ago in Barcelona, while I was working as a bartender at the Bata de Boatiné, a queer club in the Raval, one of most multiethnic neighborhoods of the city. There I met Lolo, a french boy who taught me the basics of photography. Self-taught photographer, I have always been interested in extreme situations, in marginal areas, but also in beauty. In the past few years my obsessions are bodies and goodbyes.



FRANCESCO BERTI











©Francesco Bertl







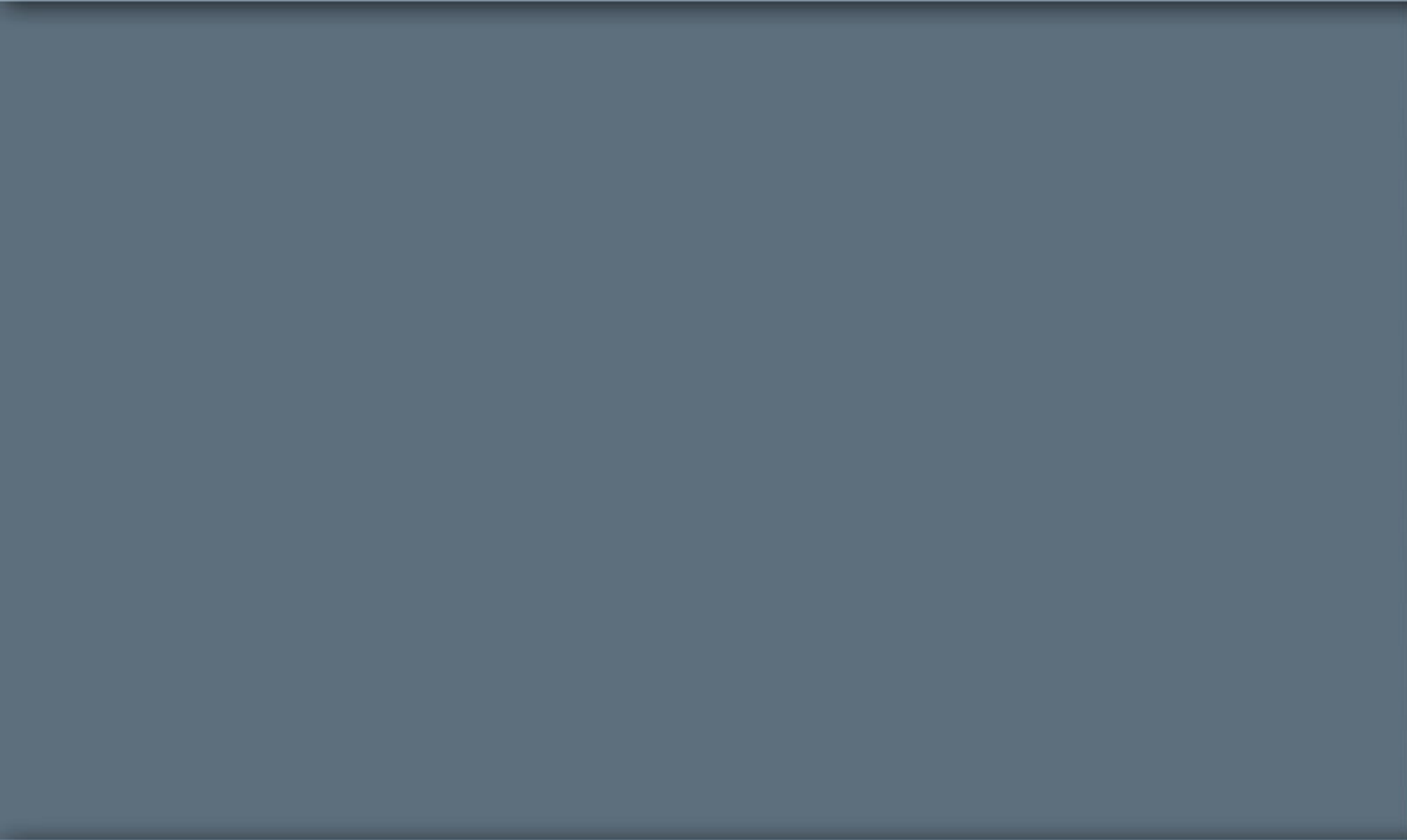










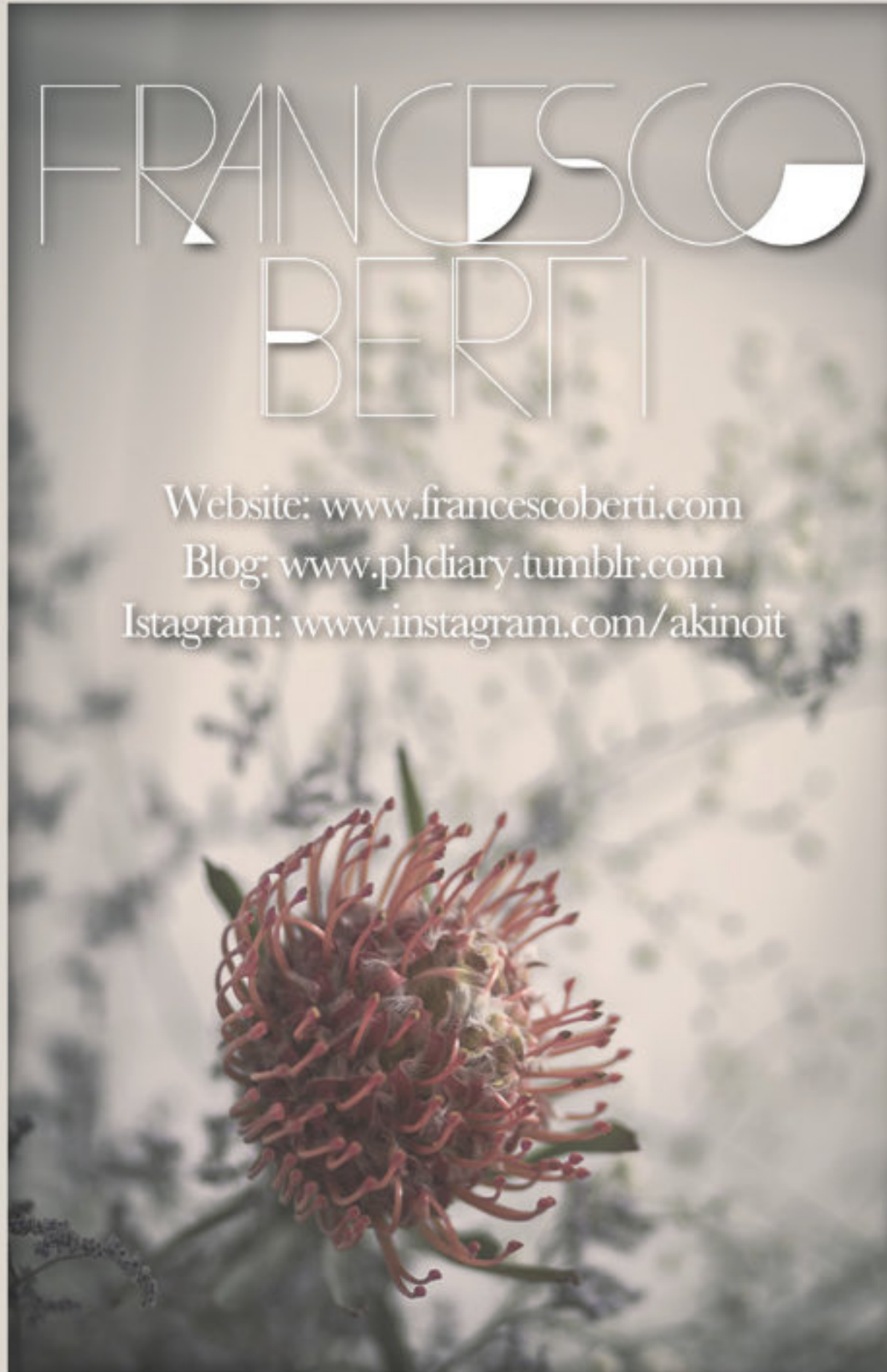


# FRANCESCO BERTI

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GLENN-IBBITSON



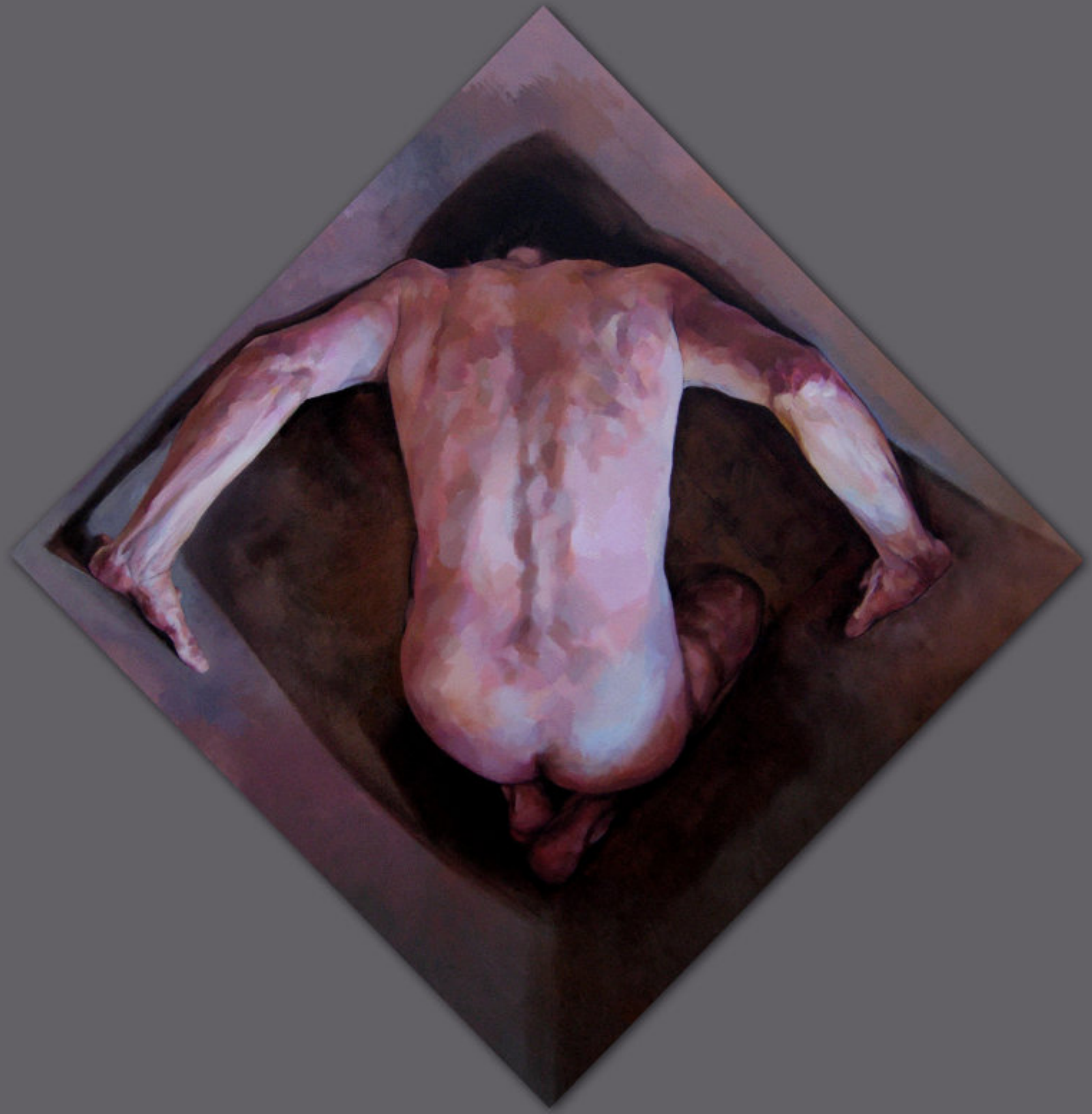
## CONSIGNMENT

The composition of the figure physically enclosed within the confines of the frame was chosen for its universality; it suggests simultaneously both penal cell or refuge and hiding place. It is employed here as a visual metaphor for the individual subjected to:

1 political oppression; the suspension of human liberties and the enforced subjugation of the individual.

2 People trafficking. Referencing the high-risk strategies employed in acts of global transmigration, either voluntary or coerced, which place people under extreme circumstances; situations in extremis, into which they are willing to locate themselves and/or others, in the [often vain] hope of improving their economic prospects. The paintings are given no particular title but are allocated a batch number and individual unit number. This dispassionate system is employed to emphasize the objectification of the subject matter, where humanity is reduced to a mere commodity, whose journey can be tracked like any other item.



















## SMOKE & MIRRORS

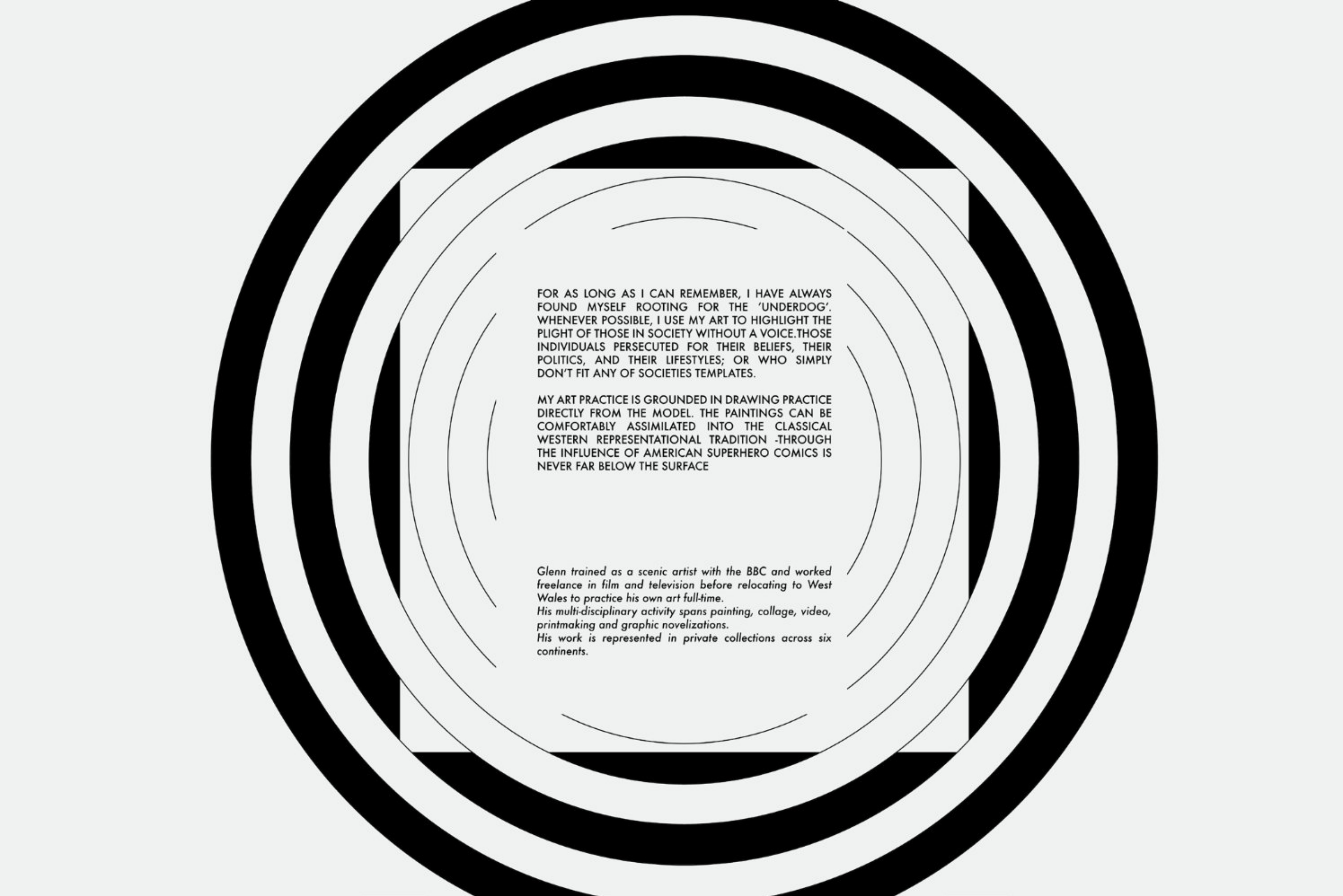
A series of paintings depicting characters who in their own time were famous, but are now almost lost to historical view. They exist in hidden niches of specialist subject knowledge, usually clinging on as footnotes to other people's larger life stories. They form an ensemble cast of circus performers provides opportunities to address issues of disability and outsiderism; gender politics and political spin. Paintings compare and contrast the extraordinary feats of [extra]ordinary people to the elaborate deceptions of sophisticated groupings; individual creativity set against state mechanisms to encourage conformity.











FOR AS LONG AS I CAN REMEMBER, I HAVE ALWAYS FOUND MYSELF ROOTING FOR THE 'UNDERDOG'. WHENEVER POSSIBLE, I USE MY ART TO HIGHLIGHT THE PLIGHT OF THOSE IN SOCIETY WITHOUT A VOICE. THOSE INDIVIDUALS PERSECUTED FOR THEIR BELIEFS, THEIR POLITICS, AND THEIR LIFESTYLES; OR WHO SIMPLY DON'T FIT ANY OF SOCIETIES TEMPLATES.

MY ART PRACTICE IS GROUNDED IN DRAWING PRACTICE DIRECTLY FROM THE MODEL. THE PAINTINGS CAN BE COMFORTABLY ASSIMILATED INTO THE CLASSICAL WESTERN REPRESENTATIONAL TRADITION -THROUGH THE INFLUENCE OF AMERICAN SUPERHERO COMICS IS NEVER FAR BELOW THE SURFACE

*Glenn trained as a scenic artist with the BBC and worked freelance in film and television before relocating to West Wales to practice his own art full-time.  
His multi-disciplinary activity spans painting, collage, video, printmaking and graphic novelizations.  
His work is represented in private collections across six continents.*











# TARGET

The vulnerable, naked individual as Target. Monitored day and night by state and corporate interests. Our online activity is constantly tracked and collated. We reveal information about ourselves which may be processed by retailers using complex algorithms to suggest items we may need. In the hands of darker powers, this same information can very easily be used against us.























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TWITTER: <https://twitter.com/Brushsmoke>

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GLENN-IBBITSON





LOÏC

LE

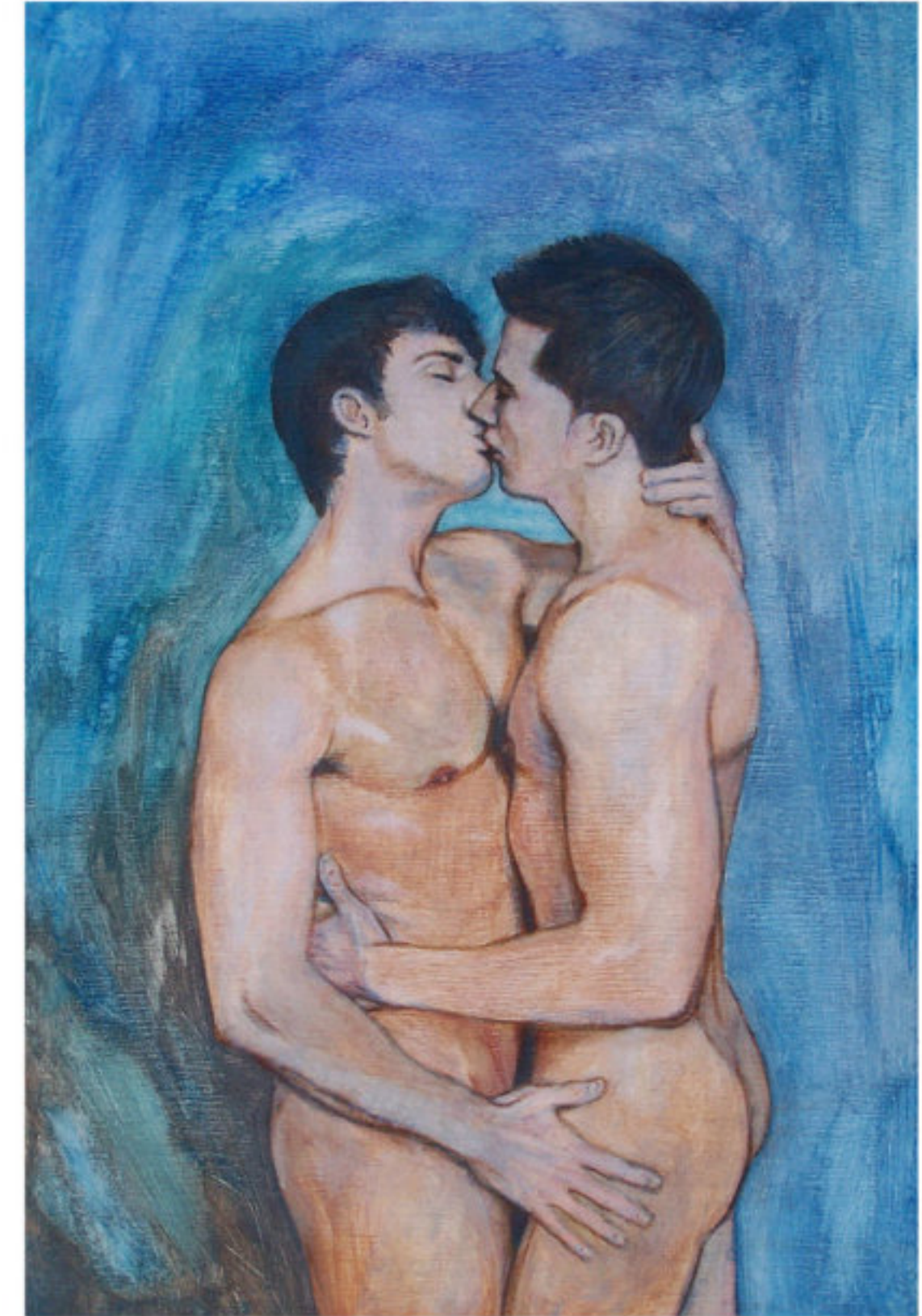
PHOQUE

FRINGANT

LOÏC LE PHOQUE FRINGANT WAS BORN IN 1965 IN THE NORTH OF FRANCE.

HE HAS BEEN PAINTING SINCE HIS EARLY CHILDHOOD.

HE STARTED PAINTING IMAGES OF HOMOSEXUAL COUPLES AS A TEENAGER. WHEN HE DISCOVERS HIMSELF AS HOMOSEXUAL, HE NEEDS TO HAVE POSITIVE REPRESENTATIONS OF HOMOSEXUALITY, AND TO CREATE THEM WAS THE ONLY WAY FOR HIM TO FIND THEM DURING THIS TIME PERIOD.







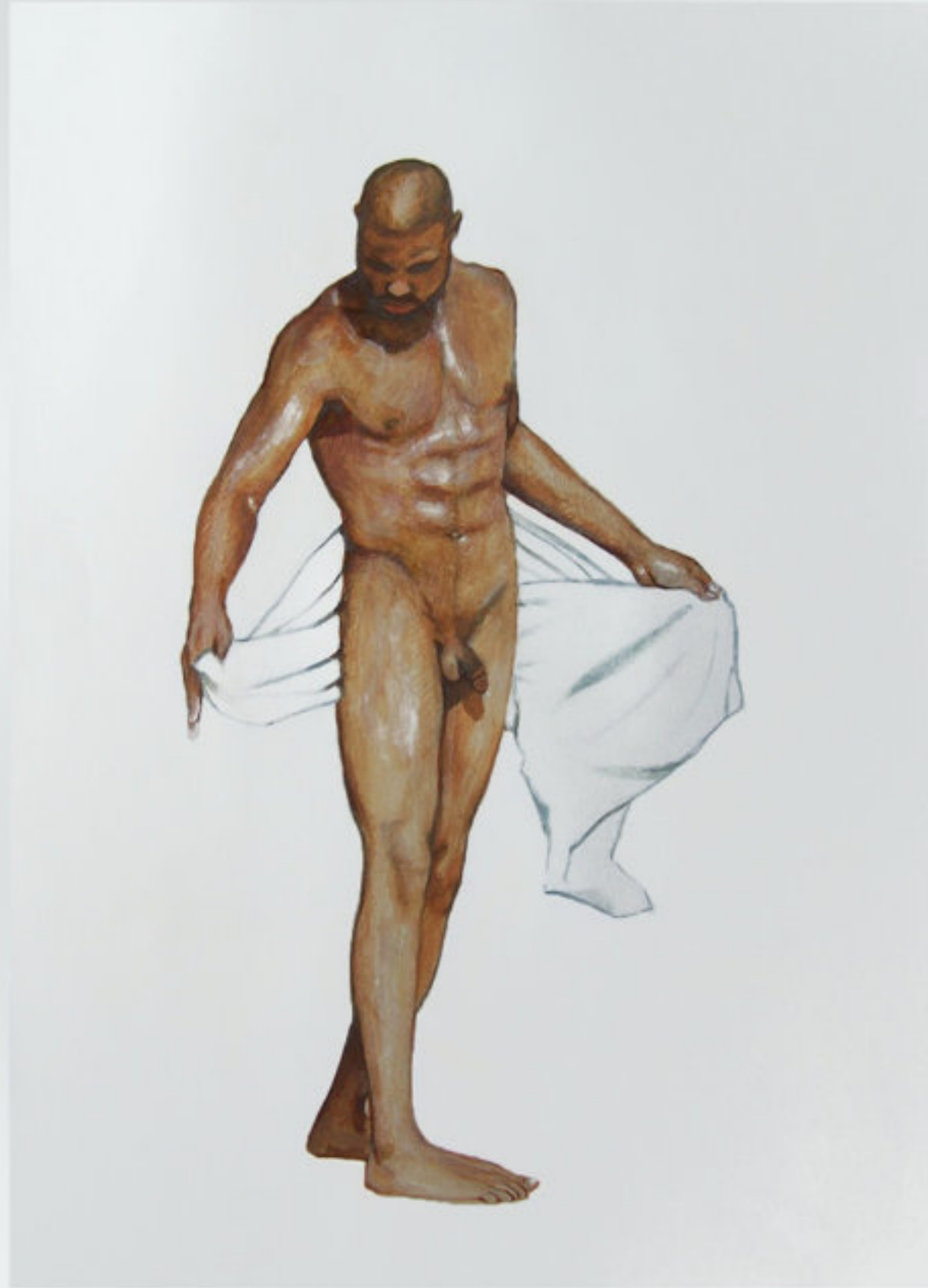
KISS - IN 42





HYMNE 4





NU MASCULIN 4

HE STUDIED LIBERAL ARTS AT THE VALENCIENNES SCHOOL FOR TWO YEARS BUT WAS DISAPPOINTED BY THE HOMOPHOBIC HE ENCOUNTERED. HE THEN DISCONTINUED HIS STUDIES AND CEASED PAINTING FOR ALMOST TEN YEARS.



KISS - IN 17





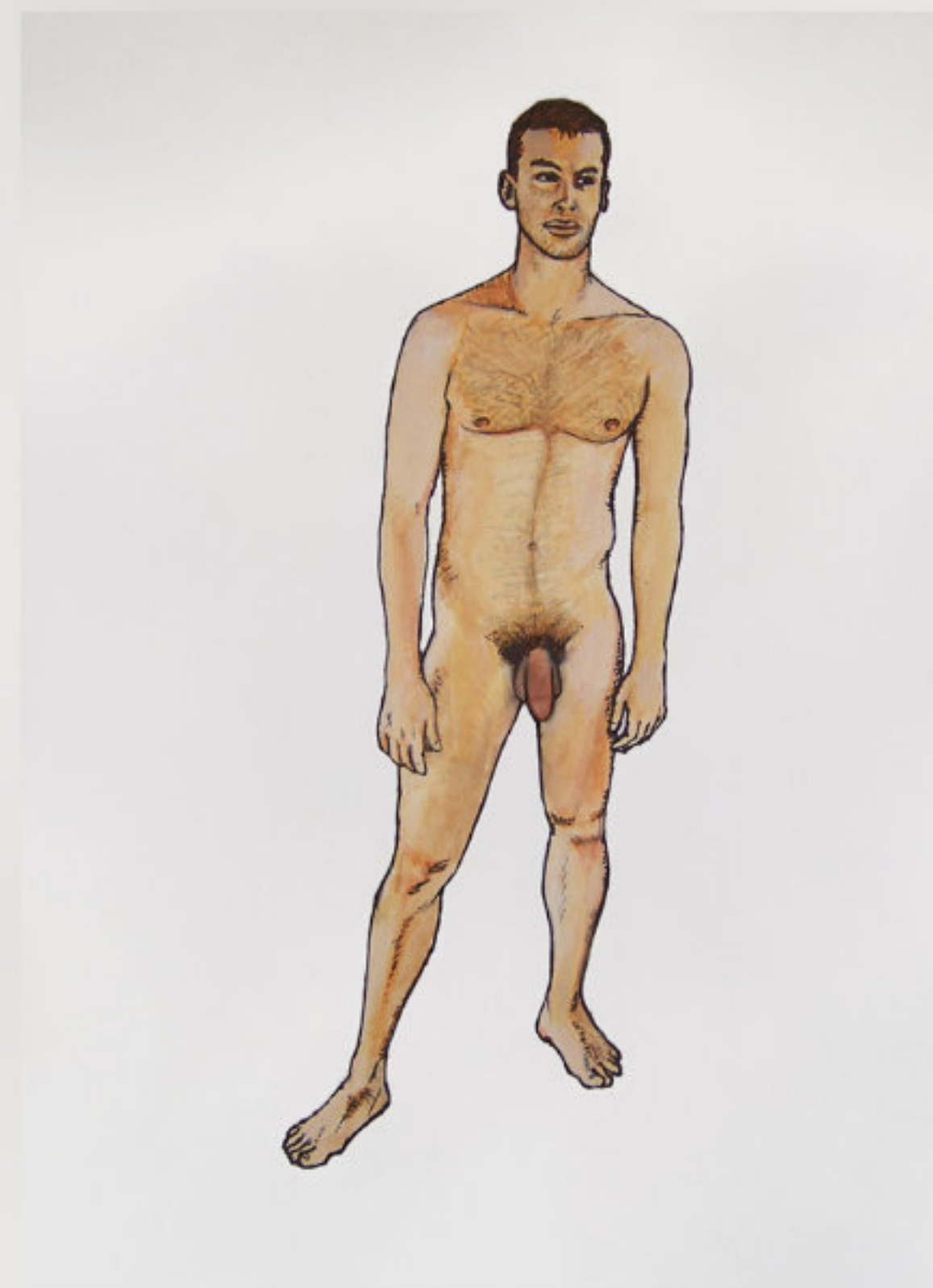
KISS - IN 33





HYMNE 2





NU MASCULIN 3



IT IS THANKS TO THE FIRST STORIES OF BLOSSOMING LOVE THAT PROVED TO BE A NEED TO PAINT NEW CREATIONS. SINCE THEN, HE HAS HAD MULTIPLE EXPOSITIONS WITH ASSOCIATIONS OF LGBT IN GRENOBLE, MARSEILLES, PARIS, VALENCE, LEEDS (UK), JUST TO MENTION A FEW.

HYMNE 6





HYMNE 9



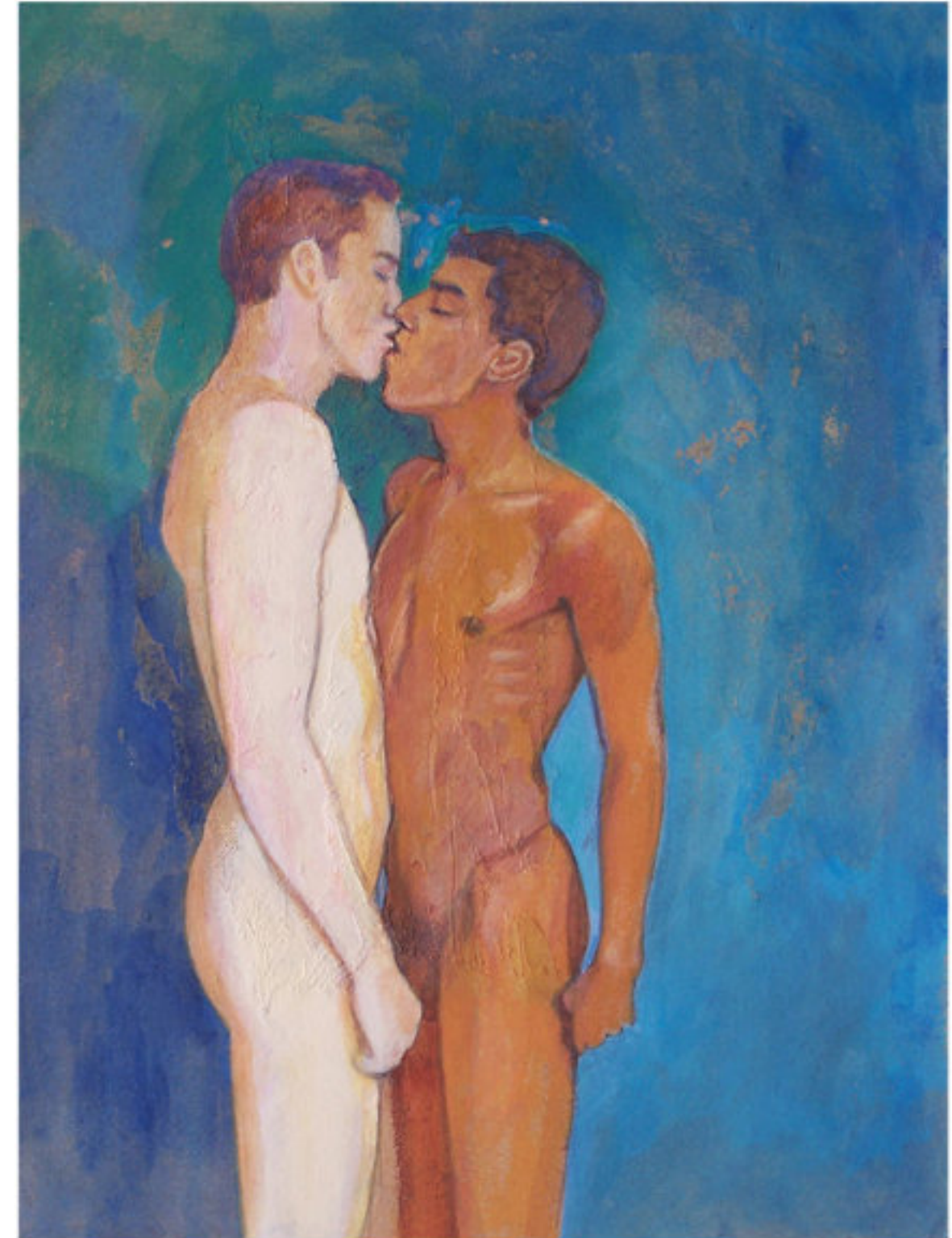
HYMNE 3



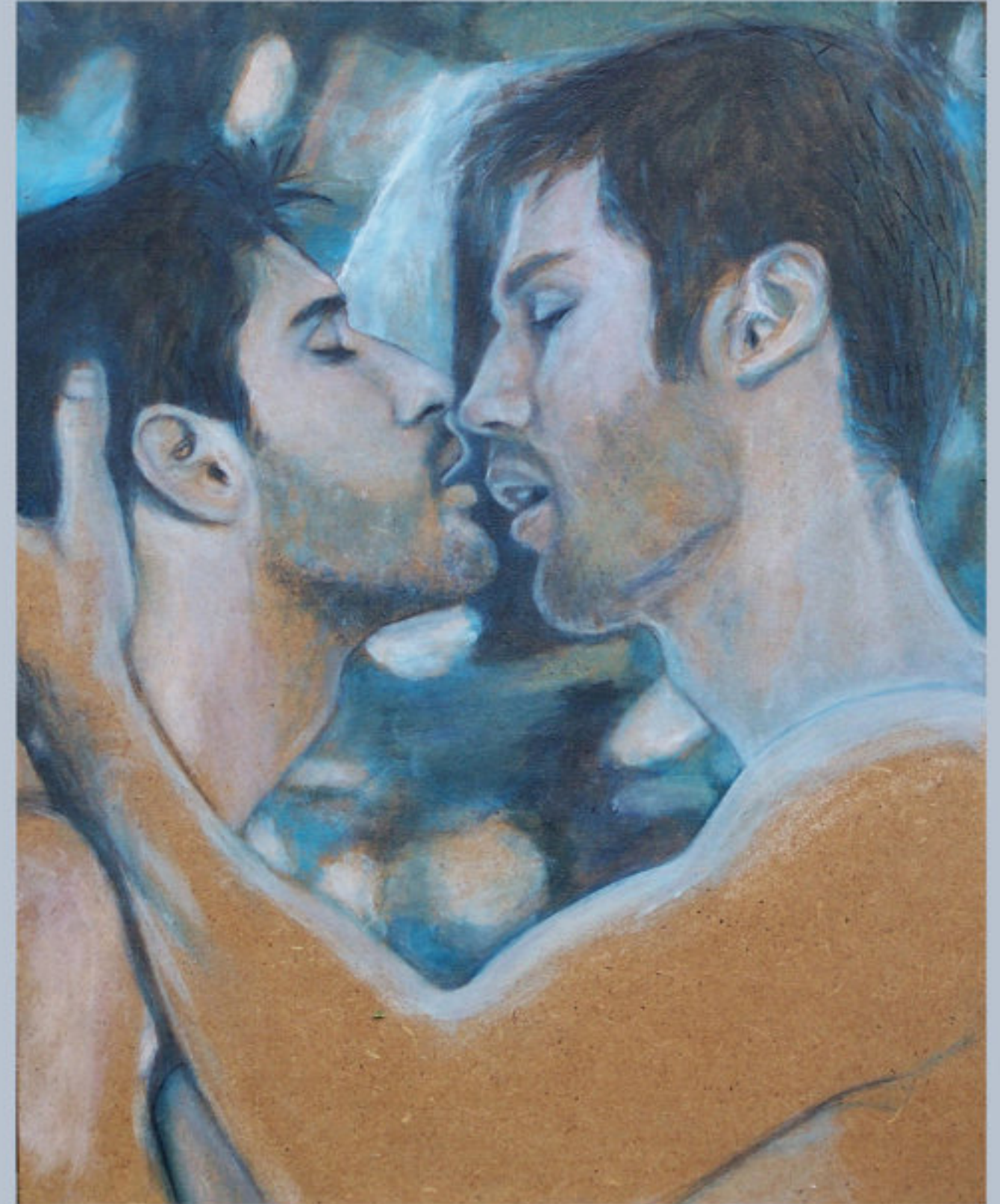


NU MASCULIN 5

HE LOVES TO EVOKE EMOTIONALLY THE ONLY THING THAT COUNTS: LOVE. BUT ALSO FRIENDSHIP, THE PLEASURES OF BEING TOGETHER, THE CONFIDENCE, THE TENDERNESS, AS WELL AS THE PHYSICAL PLEASURES.







SANS PAPIER 12





KISS - IN 43





KISS - IN 30

# LOÏC LE PHOQUE FRINGANT



© LOÏC LE PHOQUE FRINGANT

[WWW.SAATCHIART.COM/PHOQUEFRINGANT](http://WWW.SAATCHIART.COM/PHOQUEFRINGANT)



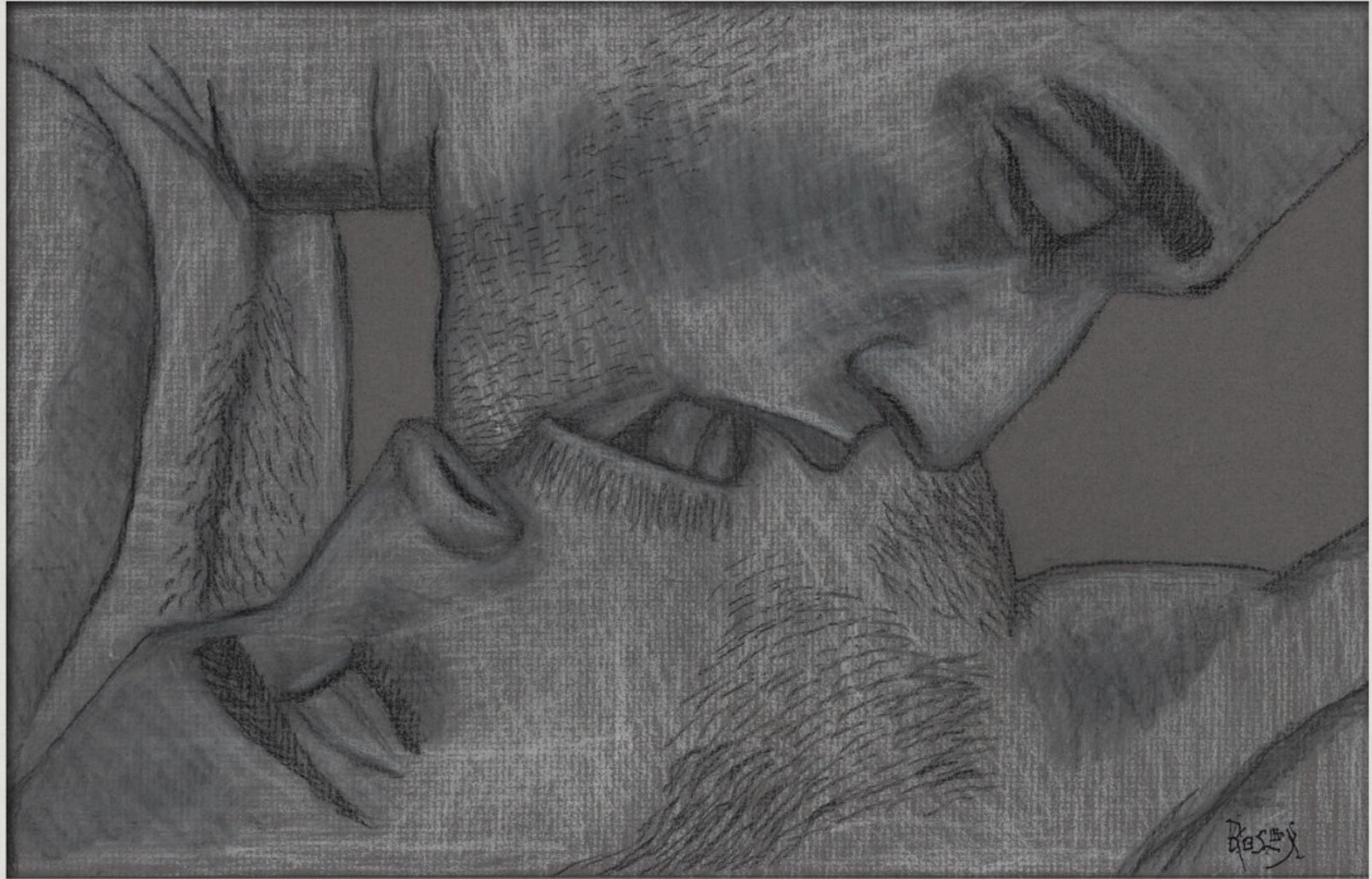
IRON

MICHAEL ROSEY

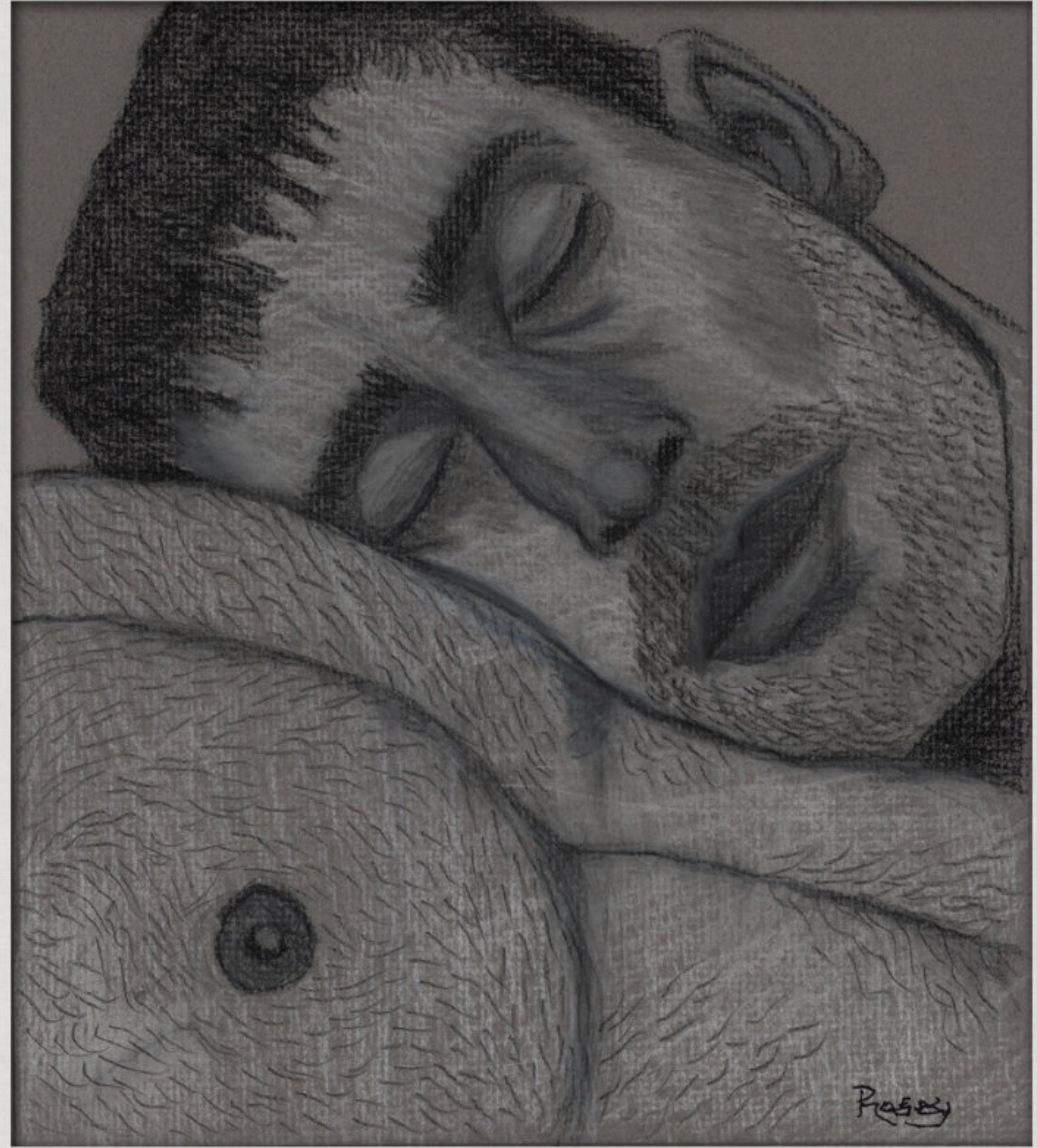
( D E T A I L )

IRON

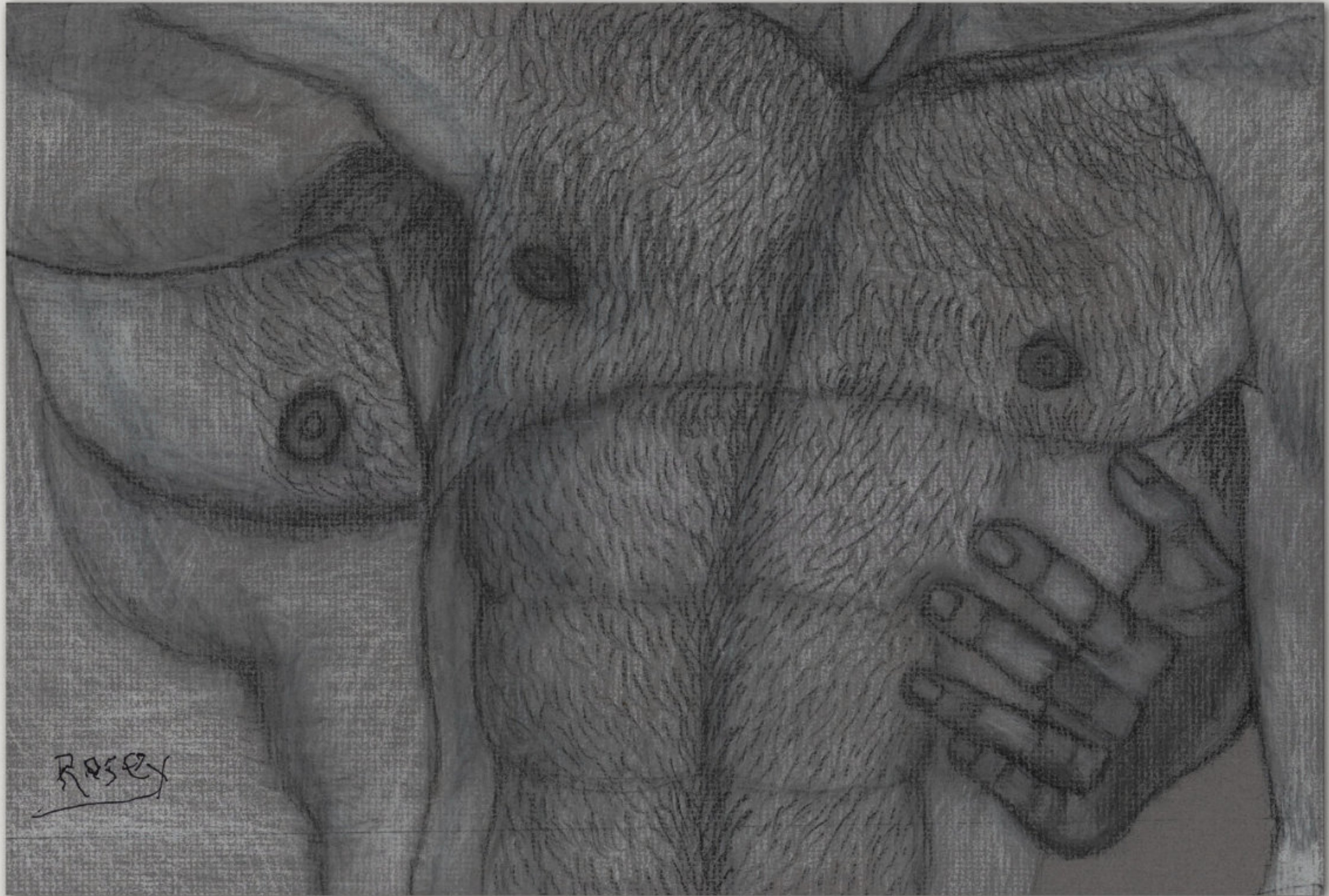










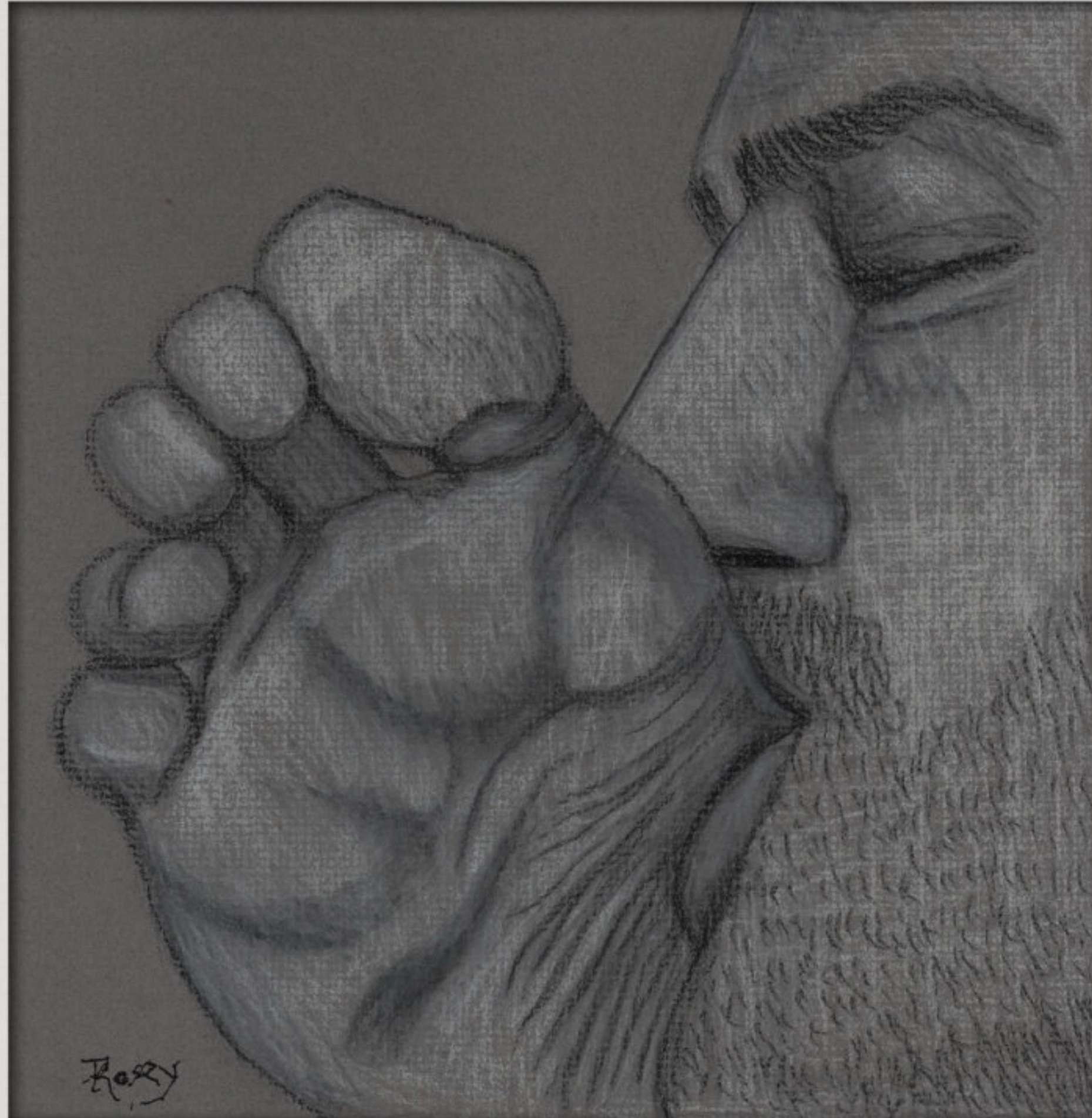




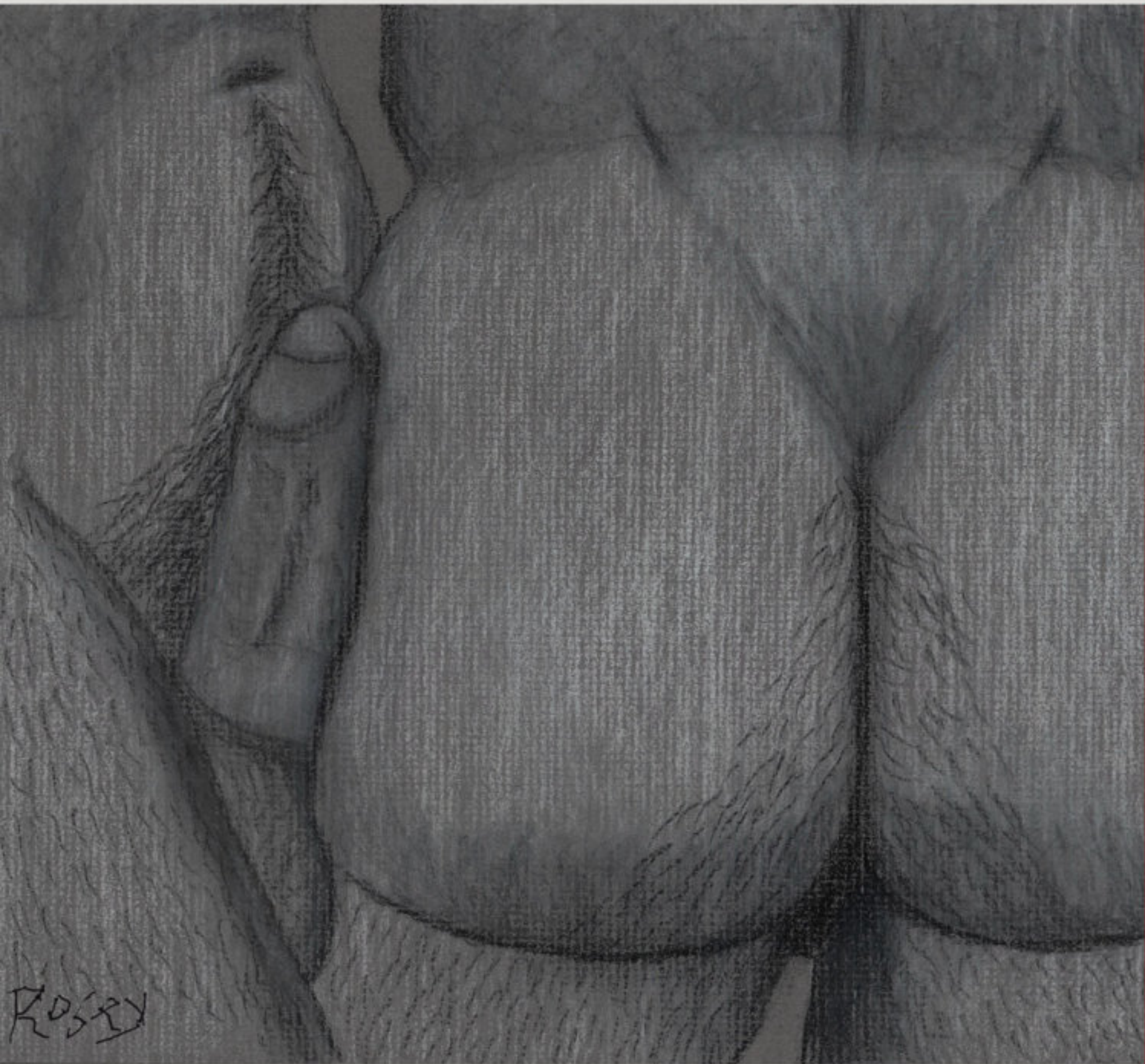


*[Signature]*











# (DETAIL)

BY  
MICHAEL ROSEY

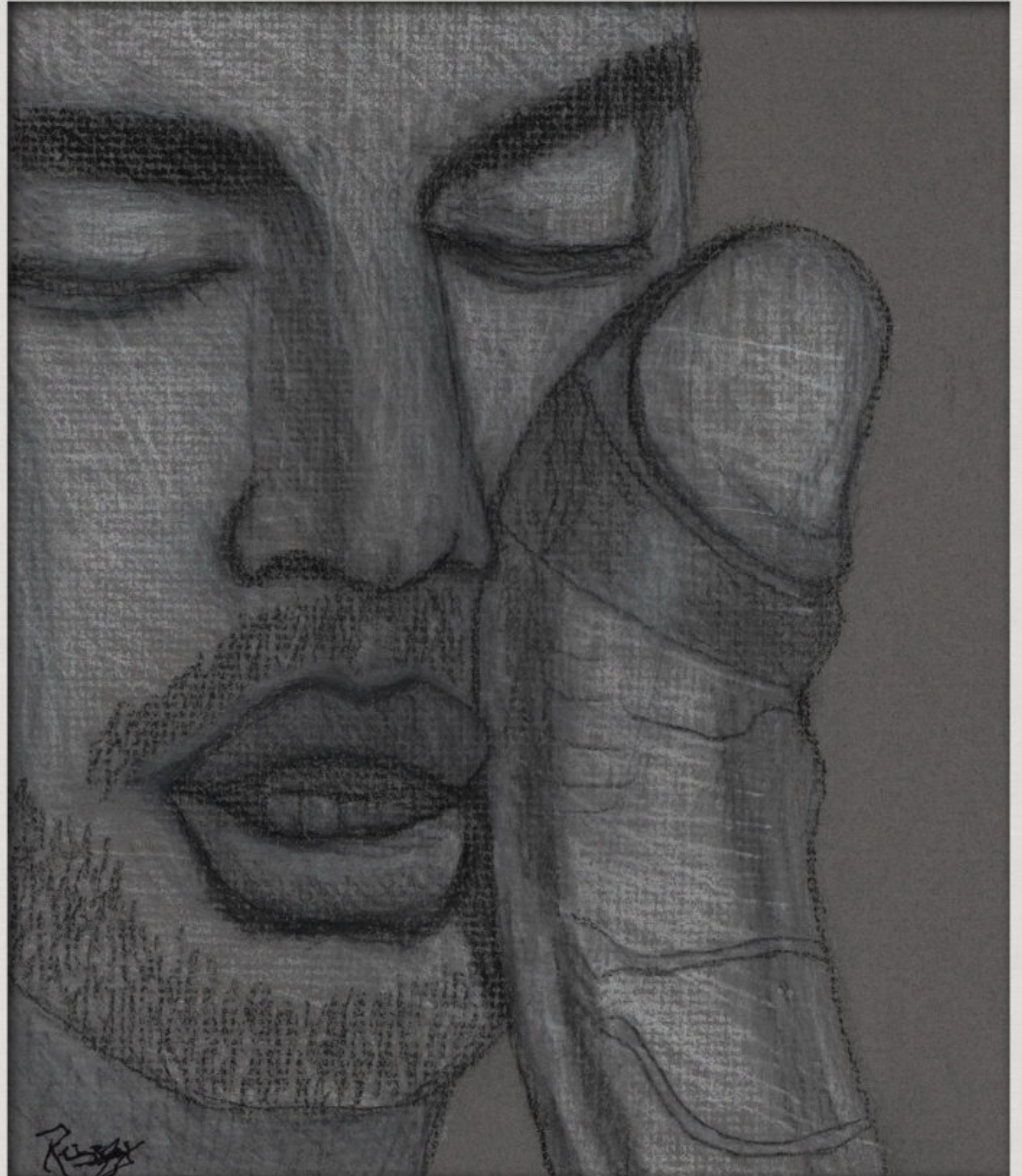
IN A SCHOLARLY ART PUBLICATION, YOU MAY SEE (DETAIL) UNDERNEATH AN IMAGE OF A FOCUSED PORTION OF THE FULL WORK OF ART. THIS MAY BE DONE TO DIRECT THE VIEWER TO A PART OF THE GREATER IMAGE THAT MAY BE MISSED WHICH GIVES MORE MEANING TO THE WORK OR SHOWS SOMETHING OF THE ARTIST'S TECHNIQUE.

WITH THIS GROUPING, I AM GIVING THE VIEWER THE CENTRAL FOCUS WITHOUT THE LARGER SCENARIO. I WANT YOU TO FEEL THE SENSITIVITY OF AN INTIMATE MOMENT, TO SENSE THE IMMEDIACY OF PASSION OR TO REACT TO THE WANTONNESS OF LUST. HOPEFULLY, YOU WILL FILL IN WHAT IS MISSING TO IMAGINE THE BIGGER PICTURE.







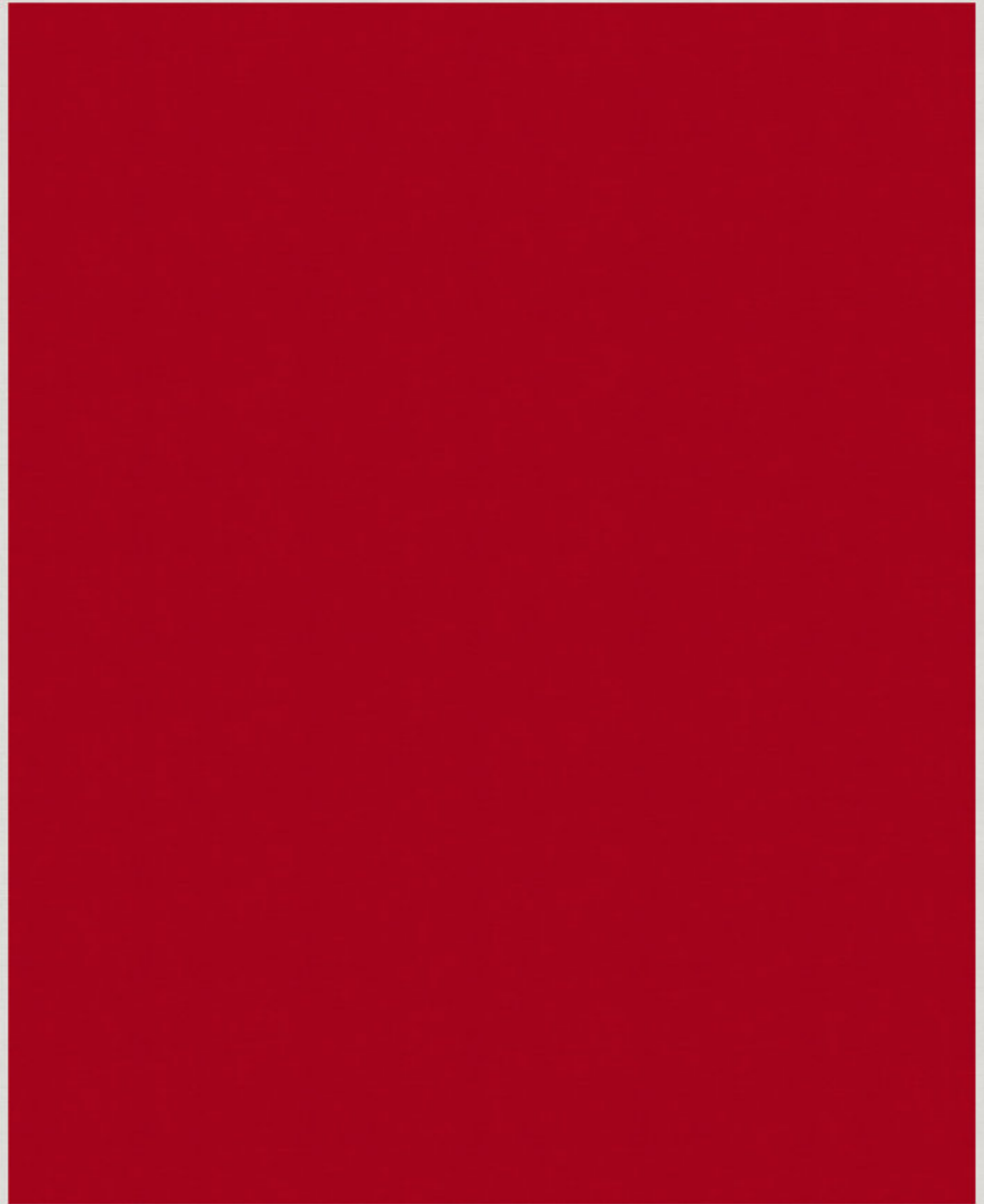






Rosex















IRON

MICHAEL ROSEY

( D E T A I L )

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MICHAELROSEY.COM

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*John 11/18*



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